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THURSDAY, MARCH 28.

[We insert the following letter from Mr. Macfarren with readiness, and testify—though surely his word will not be questioned—to the entire truth of what he asserts. Mr. Macfarren has no connexion in any way with the *Musical World*—either as a writer, or in any other capacity.]

To the Editor of the "Musical World."

Sir—Having had, several times, attributed to me the authorship of articles in your valuable and talented journal, and not wishing to have the credit of what I do not perform, I beg of you the favour to announce to your readers what you know to be the fact, namely, that I do not write in, nor in any respect influence the opinions of the *Musical World*, and that I have no connexion whatever with that excellent publication.

I am, Sir,

Your obedient Servant,
G. A. MACFARREN.

73, Berners Street,
March, 19, 1844.

PHILHARMONIC SOCIETY.

THE first concert came off on Monday night, at the Hanover Square Rooms, with decided éclat—indeed we never recollect a more brilliant commencement of the season. The programme, in addition to its intrinsic excellence, presented many novel features. We insert it:—

Act I. Sinfonia, in F, No. 8, Beethoven. Air, "Pro peccatis," Mr. H. Phillips (*Stabat Mater*)
Rossini. Concerto, Harp, MS., Mr. Parish Alvars,
". Alvars. Recit., "Non paventar," Aria, "In-
felice sconsolata," Miss Rainforth II Flauto Ma-
gico, Mozart. Overture, "Der Beherrscher der
Geister," C. M. von Weber. Act II. Sinfonia,
in E flat, No. 1, Spohr. Recit., "Bella mia
famma," Aria, "Resta, o cara," Miss Dolby,
Mozart. Romance et Rondeau, Pianoforte, M.
Buddéus, Pianist to His Highness the Grand
Duke of Saxe-Coburg Gotha (from 1st Concerto)
Chopin. Terzetto, "Coraggio or sù," Miss Rain-

forth, Miss Dolby, and Mr. H. Phillips (*Fidelio*)
Beethoven. Overture, "Medée," Cherubini.
Leader, Mr. Loder.—Conductor, Sir George
Smart.

The symphony of Beethoven is a continued song of gladness—one of his lightest, but one of his most captivating. Though less known than any of the others, with the single exception of the giant D minor, it cannot fail of eventually becoming one of the most popular. The *Allegretto Scherzando*, in B flat, was played with excellent discrimination and well deserved its encore. The *minuetto* and *finale* are among the most original and striking creations of the master. They were executed with abundant spirit—but why not alter the wrong note in the *minuetto* (towards the end), which is always annoying, and so apparent as to strike the least discerning ear. Mr. Parish Alvars has done for the harp what was never done before—he has composed a regular and well written concerto—skillfully instrumented and legitimately planned; we felicitate him on this, as well as on the enthusiastic applause which his magnificent playing extorted from the entire audience. The wild and wonderful overture of the inspired composer of *Der Freischütz* received, as it merited, an uproarious encore. The performance was, on the whole, superb—but the wind instruments wanted a shade more of sustaining power, in rendering the second *motivo*. Spohr's symphony, erroneously stated by the *Times* and *Post* to have been written especially for the Philharmonic, (in asserting which they confound it with his second and best, in D minor) though evidently the work of a master, is too stiff and square in its *motivi*, and too prone to extreme modulation throughout, to admit of its being classed among his highest efforts. The *Andante*, in A flat, is, however, one of the loveliest of imaginings, and the *trio*, in C minor, is prodigiously dramatic and effective;—the opening *adagio* also is very grand—and these points will always keep the symphony in favour with true musicians. The symphony was played to perfection—and but for the two previous encores, the *andante* would have been redemanded. We

think it should have been placed first, the symphony of Beethoven being so much more brilliant. M. Buddéus is a first-rate pianist. The concerto of Chopin, though shorn of its first and most effective movement, produced quite a sensation through the brilliant interpretation of the young pianist. We strongly object however, to such a composition being placed in the second act—and also that the pianoforte should be ranked No. 2 by the side of the harp, an instrument in all respects inferior; however, M. Buddéus in a young debutante, and courtesy dictated that all encouragement should have been awarded him—while Mr. Alvars has only to make his appearance in any part of a programme, and be received with acclamations, as an established favourite. To conclude, we object to playing shreds and patches of important works, at classical concerts, like those of the Philharmonic. However, the audience made amends for this oversight of the directors by welcoming the second appearance of Chopin with tumults of applause, and by fully appreciating the masterly execution of M. Buddéus. The *Times* says justly, that Chopin has too often been murdered by incompetent players, and then abused by their hearers, and that he is under considerable obligation to young Buddéus for making known the true style in which his works should be played. The overture to *Medée* is sublime, and makes us long for an acquaintance with the opera which it precedes. This we have heard first-rate musicians, like Moscheles and Potter, place on a level with *Don Juan* and *Fidelio*. The overture was listened to with great attention (though it played many of the audience out of the room), and was warmly applauded. Another time we trust to hear it in a more conspicuous place.

The vocal department of this splendid concert had but one exceptionable point—the intolerably unpleasant "Pro Peccatis" from the *Stabat* of Rossini. How can an accomplished singer like Mr. Phillips admit such rubbish into his repertoire? Miss Rainforth did much with the trying *aria* from the *Zauberflöte*, but we question her judgment in selecting it. It is not effective in

a concert-room—Miss Dolby's "*Resta o cara*," was a clever performance, and the magnificent trio from *Fidelio* could not have been in better hands. On leaving the orchestra Sir George Smart was honoured with a loud and unanimous expression of respect and approbation from every one present. This, we understand, is the last time he will conduct.

The room was crammed with a brilliant and intelligent audience, which prophesies great things for the subscription list. If the "Philharmonic Society" prosper, music must prosper—if it decay, music must suffer in its company. The directors are acting wisely this year, and their engagement of Dr. Mendelssohn was a most admirable step. Every thing promises a brilliant and prosperous season—let us hope for the best. We are the warm friends of the society, and are heartily anxious for its welfare. The next concert on Monday, April 15, will be conducted by Sir Henry Bishop, and then "Hurrah for Dr. Mendelssohn!"

PRINCESS'S THEATRE.

MR. ALLEN, the tenor singer, was not properly known till he came to this house. He was an useful vocalist at Drury-lane, and sang a few songs that lay within a small compass almost perfectly; but generally, while the taste of the singer was to be commended, it was evidently felt that his organ was by no means suited to the size of the theatre. At the Princess's the case is quite different. Allen has found a theatre that seems exactly adapted to his powers; there has been no further occasion for that strain, which was always painful in his best efforts, but all has been even and well sustained. Thus has he remained before the public for some months, as a sweet and very tasteful singer of rather a quiet school. On Thursday night, however, he took a new position, appearing as the Moor in an English version of Rossini's *Otello*, which was produced for his benefit. People are accustomed to play foolish vagaries on their benefit-nights, but this vagary of Allen's was by no means a foolish one. He had evidently studied hard to make himself equal to an operatic part of the passionate tragical character, and certainly he succeeded more than any one who had previously seen him could have anticipated. The generally quiet singer roused himself up into the singer of passion; he taught the usually smooth and unruffled flow of his voice to express rage and despair; he had no notion of trying to walk just respectfully through the part, but aimed at a vigorous and effective impersonation of the character, as well as a bold and energetic execution of the music. There was nothing like tameness or slovenliness, and when he occasionally erred, it was because his knowledge of the art of expressing passion was not quite equal to his will. Hence some of his more violent gestures were rather calculated to elicit a smile, but this was from no fault in the conception—it was only the awkwardness of a clever man who has taken a line to which he has been wholly unused. The unremitting energy with which he played was too striking to allow a few aberrations to mar the general effect; and some of his touches were really fine. We had no notion before Thursday that Allen could have done any one character a quarter so well, much less such an arduous part as *Otello*. Madame Eugénia Garcia displayed all her peculiarities as *Desdemona*. Her voice, as usual, was most unmanage-

able at the beginning of the evening, and there was a want of lightness in her execution of the first song. In the second act she had become quite another person, and the brilliant *roulades* which she showered in profusion in the *finale* caused the drop-scene to fall amid the loudest acclamations. Here she allowed herself to be carried away by one of those passionate inspirations in which scarcely any can excel her. It is on occasions like these that the inflexible voice, that could not adapt itself to delicate articulation, is forgotten, and the brilliant vocalist of real genius is before the audience. Burdini sang as *Iago* in the best taste, and acted with a just appreciation of the character. His duet with *Otello*, in the second act, was one of the most effective pieces of the opera. Weiss, who has an excellent voice, did not give due weight to *Elviro*. We had hoped we saw an advance in his *Orovoso*. Let him only reflect what can be made of the father of *Desdemona*, and of the electrical effect that has been produced by the "*Vi Maledico*," and he will not remain satisfied. A Mr. Gardner, from York, made his first appearance as *Roderigo*. In the trio in the first act he sang his part creditably enough, but on several occasions his intonation was far from perfect. The opera was as successful as could be. Madame Garcia and Allen were called for at the conclusion, and the former received a shower of bouquets (not very dexterously thrown) at the end of the second act. The *libretto*, which is without spoken dialogue, has been exceedingly well done by Mr. George Soane, who has contrived to interweave phrases from Shakespeare's *Othello*. These could of course be introduced only very occasionally, as must be obvious to all who know how great is the difference between the tragedy and the opera.

SOCIETY OF BRITISH MUSICIANS.

THE sixth meeting of this society took place on Thursday night at Erat's Rooms, and the attendance of visitors was greater than we remember to have seen upon any previous occasion. The selection, both instrumental and vocal, was excellent. Ries' quartet in E flat (op. 17), for the violin, tenor, and violoncello, played by Miss Calkin, Messrs. Willy, Hill, and Lucas, commenced the evening; followed by a vocal duet by T. M. Mudie, "Remember me," sung by Miss Cubitt and Mr. W. H. Seguin. After a song of *Molière's*, sweetly given by Miss Steele, a MS. sonata in B flat, for pianoforte and violin, by Mr. H. Westrop, was played for the first time. The composer and Mr. Gattie were the executants. It is a highly creditable composition, and parts of it—particularly the adagio—were deservedly applauded. The great point of the evening, however, was Mr. W. Sterndale Bennett's trio for the pianoforte, violin, and violoncello, which opened the second act. This is one of those inspirations of genius which cannot possibly be listened to by any person gifted with a sense of the beautiful without the intensest delight. The serenade, with its under flood of *pizzicato* notes, is a delicious movement, depicting tenderness and graceful joy. The subsequent allegro is scarcely less captivating, but the sentiment being bolder and more strongly marked, seizes the admiration rather than the love. This trio was admirably played by the author, assisted by Messrs. Dando and Banister. Mr. Dando's violin playing is by far the best of all the violinists we have hitherto heard for such exercises. His tone is so remarkably pure and sweet, and so uniform in its liquid quality, and his style so chaste and suitable, that altogether it amounts to the very perfection of chamber service. His quartet concerts at Crosby Hall prove that this is no shallow compliment. Beethoven's quartet in C, No. 3 (Op. 59), a song by Handel, and a duet by Weber, constituted the remainder of the programme. Mr. Mudie was the accompanist of the songs, and Mr. Clinton the director of the evening. This concert worthily terminated the set, which commenced in

January last; and we believe that the members of the association have reason to rejoice in the successes which have attended their public labours. Whatever may be the faults of the management—and purity of conduct cannot be expected here any more than anywhere else—it cannot be denied that the Society of British Musicians is an institution of great advantage to native art. Without the facilities which such a co-operation has afforded, many very deserving individuals, deserving not only for their mechanical acquirements, but for their "high intelligences" as regards music—would have languished in comparative obscurity. The admission of foreign works of excellence into the programmes has been and is of great service; it does not injure the opportunity of the British artist to get the public hearing he craves, while the constant presence of first-rate chamber models must necessarily improve his taste and encourage his emulation. Conceit sometimes is crushed by a sly contrast; and that this, upon occasion, should be accomplished is a very desirable thing. Of the business management of the society we know nothing, or of the methods adopted in the choice of native compositions for public performance. Impartiality in its most exact and literal meaning should conscientiously be the rule of conduct, when the merit or demerit of a work is once ascertained; and self-denial should be a *thing*—not merely a *name*. If such *heroism* be resolutely observed, conjointly with well-digested regulations of less importance, and if the maintenance of the cause be striven for on the principle of its inherent goodness without reference to petty display, nothing can possibly impair the durability of the society. Jealousy, dissension, and coxcombry eschewed, its existence will not only be healthy and vigorous in itself, but in effect, of most valuable efficiency as a promoter and nourisher of national genius. The instrumental compositions by the members of the society, performed during the past session, have been highly creditable to their ability and musical feeling. There have been—trios, by C. Horsley and J. Gledhill; quartets, by H. Graves and H. B. Richards; a quintet, by T. M. Mudie; a septet, by C. Lucas; and sonatas, by C. Horsley and H. Westrop; all of considerable merit, particularly those by Mr. Horsley, who, as a pupil of Mendelssohn, exhibited no little of that great composer's style and vein of thought. The vocal pieces were principally by J. W. Davison and Henry Smart, both highly intellectual writers. The singers were various, but of great available talent. The Misses Dolby, Marshall, Lucombe, Steele, Messent, and a few others of lesser mark, were the ladies; and Messrs. Allen, Burdini, Newsham, and Weiss, the gentlemen. Miss Adela Merlet, a young pianist, in the course of one of the concerts, made her first public appearance, and, as she indicated talents and acquirements of a very superior description, the society is entitled to praise for having given her the opportunity of displaying them. The compositions from extraneous sources were chiefly by Mozart, Haydn, Beethoven, Spohr, Attwood, and Reicha.—(*Morning Herald*.)

MADAME MONTENEGRO.

BORN at Cadiz in 1818, Madame Montenegro displayed from her early years great aptitude and intelligence in the melo-dramatic art. She studied her first rudiments under the care of Signor Real, *dilettante* in Madrid, and at that time she always bore away the palm for her animated song. In the spring of 1841 she visited Paris, and with her talents and amiable manners, so ingratiated herself in the most fashionable circles of the metropolis, that she was called "*l'enfant gâté des Salons*," and the Duchesse Decaze had her likeness sculptured in a small but elegant marble statue. Like Malibran she had the honour of singing, for the first time in Paris, at one of the brilliant re-unions of countess Merlin, her compatriot. In many

other concerts, especially at the *Duc d'Orleans*, where she accompanied the celebrated artists of the Italian and French theatres, she obtained such cordial eulogiums from the company, as well as from the Parisian press, that she was almost induced to become a candidate for the honours of the Parisian stage; but chance, and the breaking out of the civil war in Spain, enriched the boards of Italy with this dramatic artist. At the beginning of 1842, the Duchesse Decaze and the Marquise Las Marismas urged her, with the most flattering assurances, to commence her artistical career at the Italian Theatre, at Paris, where the protection of the first society was ensured to her. But, convinced that in the exercise of the *beaux-arts*, no one reaches the pinnacle who has not begun by the lowest degree, Signora Montenegro accepted a short engagement for Amsterdam, where she arrived in January, 1843, accompanied by the maestro, Celli, who was charged to perfection her studies *nel bel canto*. There she appeared in the "Norma," "Il Barbiere," "I Puritani," "La Lucia," and excited such enthusiasm amidst the Dutch dilettante, that at the representation of the "Puritani," at which the Royal Family and the whole Court were present, the pragmatic law of silence was broken through for the first time, and the most clamorous approbation resounded through the hall. It was about this period that the impresario, Morelli, advanced the term of the negotiation which was to ensure to the Milanese the great artist Montenegro, who now raises our enthusiasm to its highest pitch in her unequalled *Norma*. At the close of her engagement in Amsterdam, she returned to Paris, where Rossini, admiring the elevation of her genius, felt the warmest interest for her success, and advised her to study the part of the *Semiramide*, and with this opera to make her *debut* on the Italian stage. In vain Donizetti, Meyerbeer, and the director of the Grand Opera, at Paris, endeavoured to persuade her to engage herself for three years at the first theatre in France: previous engagements called her to Berlin, where she had scarcely arrived, when she found the contract signed by Morelli, allowing her *all her own conditions*, and thus fixing her for the present season at our favoured Scala. At Berlin, lively solicitations were employed to engage her at the Italian Theatre, and his Majesty himself signified publicly the high opinion he entertained of her extraordinary powers, but in vain; her engagement for Milan was already signed, and no one could ravish her from our applause and admiration. The career of this great artist is now assured; triumph succeeds triumph, and her name will be inscribed in the annals of the Italian Theatre with that of her immortal compatriot, Maria Malibran, in characters not less splendid nor less durable.

(Milan.)

CORRESPONDENCE.

CHANTING IN CATHEDRALS.

To the Editor of the "Musical World."

DEAR SIR.—Perhaps through the medium of your valuable journal, you could inform me what are the laws respecting the chanting of the service in cathedral churches; does the law require that the service should be chanted, or is it to be performed in a cathedral as in a parish church? Why is it that in some cathedrals we find that the ancient custom of chanting the service is strictly adhered to while in others the service has dwindled down to that of a parish church; with respect to the cathedrals in Ireland, the chanting of the service is (with a few exceptions) completely done away with. It is a pity that the good old system of conducting the service is almost given up, and the funds originally intended for paying singers, organists, &c. &c., entirely misapplied. Even the vicars choral who, from the very nature of their office, are bound

either to sing themselves or provide deputies, in many cases will neither do one or the other. I know a certain cathedral in Ireland where there are vicars choral, and who have never sung a note or provided deputies, though they never refuse the salaries attached to their office! Can you inform me if the Dean has not power to compel those gentlemen either to sing themselves, or provide deputies, or what are the laws concerning a vicar choral? Surely such things require reformation, particularly at a time like the present when many blows are aiming at the church to subvert it altogether. Trusting you will excuse my trespassing so much on your columns.

I am Sir, &c.,
A SUBSCRIBER.

To the Editor of the "Musical World."

DEAR SIR.—When I was a little boy, I used to think that everything I read in print must be true. How changed I feel now, for I scarcely credit half I read; for half I read, particularly on musical themes, seems written either through want of information, or from friendship, or dislike, or other motives. I was led into that idea on reading the following sentences in your leading article of last fortnight, e.g. "Now let us honestly put the question, have any of them?" (referring to the rival candidates for the Edinburgh Chair) "produced musical compositions of a high order, or indeed any order whatever? What have they to show?" I presented you, Mr. Editor, with a copy of my testimonials last week; you know, therefore, the opinions of C. H. Rinck, Mendelssohn, Moscheles, &c. of my compositions. It is not to be expected that you would print my testimonials, but if Mendelssohn's testimonial be worthy in Mr. Bennett's case, I hope you will give him credit for his opinion on my works, which was kindly given me without my having applied for it.

Your above observations were, I presume, directed towards me, since you have not alluded to Dr. Gauntlett or Mr. Donaldson, and you have "discussed the merits [merits] of no other candidates except those of Mr. Bennett and myself." A man who has succeeded in any school of music must be said to have composed in some "order." Mr. Editor, am I not right, dear Sir. If I have not written in Mendelssohn's style, Mr. Bennett has not written in the severe and ecclesiastical schools. I will leave this subject by saying that your opinion of me is widely different from Mendelssohn's and other great musicians, nor would I have alluded to your observations only I feel it due to myself to tread when I am trodden on.

With your permission, Mr. Editor, I will say a few words respecting German musicians. The great difference between German and English musicians is this—they assist each other, we act just the contrary part. One of the principal reasons is that the German musicians are divided into four classes, as I said in my last letter; the composer ranks the highest, he is expected to be skilled in every department of music, whether practical or theoretical. The theorist, though not necessarily a great composer, is always most highly respected, and often considered more capable of imparting musical science, whether vocal or instrumental, than composers. It is on this account that a German musical student is well informed on all theoretical questions. The interpreter of music is less regarded by the Germans, without he possess sound musical judgment. The general teachers (usually schoolmasters) are little thought of. I am personally acquainted, however, with seven or eight schoolmasters, who lead and conduct small and occasionally large orchestras with great ability. Mr. Fenn, in Amorbach (a lovely little town in Bavaria), was a schoolmaster who performed well on the piano-forte, violin, flute, horn, guitar, and sang like a musician! Mr. Fenn is, indeed, an interpreter of music, but he is thought nothing particularly of in Germany, although he can do well what I have stated, and lead and con-

duct large orchestras admirably. If any of your readers have made any stay in the land of harmony, they will know that I have not overrated the musical abilities of the Germans.

Excuse me when I say that Englishmen are not satisfied by being great in one branch of art, but they profess to be well versed in all its departments. It is a dangerous thing to attempt too much, because there are few who are *too much gifted*. If a man wish to excel, his aim must be at one point. If he wish to be a composer, he must not spend the better part of his time in acquiring only rapid execution; if he wish to be a gigantic performer, he must take care that his fingers do not get before his understanding. Musicians, then, have two paths before them—the one leads to fame, the other is a more direct way to fortune. No reasonable man need be offended then by my wishing to divide our profession into two classes (not four as in Germany), viz. the professor from the teacher in music. I am confident the whole musical profession would soon feel the benefits resulting from such a change. All respectable professions make distinctions, ours only is classed under one name—PROFESSOR. I know many professors, unable to say how many triads there are in a major mode; nay, some are not able so much as to tell their pupils the intervals in music; but, in England, these persons are called PROFESSORS—professors of what? With your permission, I will reply next week, to Mr. Smith's observations on "compound words," and hope to satisfy him and "Anglo-Saxon scholars," that I am acquainted with all the prefixes and affixes in our language, and therefore do not, at present, need the assistance of "Anglo-Saxon scholars."

I am, Sir, truly yours,
G. F. FLOWERS.

SHREWSBURY CHORAL SOCIETY.

To the Editor of the "Musical World."

Shrewsbury,
March 22nd, 1844.

DEAR WORLD.—Perhaps you will not be sorry for a few words about our "Choral Society," which gave its third concert last night, to a very full and highly intelligent audience. The London stars on the occasion were Miss Dolby, Miss Messent, and Mr. Manvers—vocalists; and Mr. Carte on the Boehm Flute. Miss Dolby, who is new to our town, has left such an impression behind as will not easily be effaced. Her rich and sonorous *contralto* voice told with superb effect, and her consummate vocalization, and musician-like feeling won the admiration of all present. Indeed Miss Dolby fully supported the reputation which your frequent and warm eulogies have gained for her throughout the provinces, and the general feeling here pronounces her the most accomplished London vocalist that has for many years paid Shrewsbury a visit. She gave the finale to *Cenerentola* with great brilliancy—a duet of Balfe's with Mr. Manvers—a very pleasing ballad by G. E. Hay, "Forget thee," in which she received a warm encore—a *terzetto* from *Der Frieschutz*, with Miss Messent and Mr. Manvers—a Jacobite air, "Come o'er the stream, Charlie," which she gave with exceeding animation, receiving a general and enthusiastic encore—a duet by Glover, with Miss Messent—and last, not least, the quaint and charming air from Haydn's *Seasons*, with the chorus, "A wealthy Lord," in which she proved that her talent is not merely that of a vocalist, by a fund of pretty archness and rich comic humour, which captivated all who listened to her. Miss Dolby's success has been so decided, that no doubt we shall have the pleasure of hearing her at our autumn festival, of which report anticipates great things. Miss Messent is a very young but very tasteful and sensible vocalist, also new to our town. Her voice is a soprano of considerable compass, and some of her upper notes

are exceedingly bright and clear, reminding us not a little of Clara Novello; with practice and perseverance nothing can prevent Miss Messent from becoming one of our best sopranos. She sang "*Robert toi que j'aime*," a pleasing ballad by the celebrated harpist, De Witte, took part in several duets and trios with Miss Dolby and Mr. Manvers, and was loudly and deservedly encored in the popular ballad from Balfe's "*Bohemian Girl*," which she rendered really most charmingly. Mr. Manvers, though labouring under a cold, proved himself one of the best English tenors, a distinction which metropolitan criticism has long awarded him. He sings like a musician, which is the highest compliment that could be paid to him. Mr. Carte, on the Boehm flute, performed two fantasias, one by Boehm, the other by Drouet. In style and expression I do not think Mr. Carte's superior, as a flautist can easily be found—and his execution is surprisingly neat and brilliant. He was unanimously encored in the piece by Drouet, which he played with increased effect on repetition. Besides the encores I have mentioned, Edwardes' quaint madrigal (composed A.D. 1540) was excellently sung and loudly redemanded. An organ duet by Mr. Hiles and Master H. Hiles (the Zauherfloete) is worthy mention as a clever and artist-like performance—and two overtures of Winter and Rossini, were ably executed by a compact and well proportioned band, under the able leadership of Mr. Tomlins. Mr. Hiles presided at the piano (not a remarkably good one, however) with extreme tact and ability.

In conclusion, dear World, should this communication suit your admirable pages, I will (you permitting) occasionally intrude upon you, when anything worthy of notice occurs. Wishing all success to the "*Musical World*," (which is a high authority here, I can assure you) believe me your sincere well wisher,

A CONSTANT SUBSCRIBER.

THE EDINBURGH CHAIR.

To the Editor of the "*Musical World*."

MY DEAR WORLD,—I beg to congratulate you on the almost certainty of the election of Mr. Sterndale Bennett, for I have just heard, from the best authority, that Dr. Gauntlett intends to resign in favour of our British Mozart, at the same time strongly recommending him as the most fit and proper person to fill the Musical Chair at our University. Should this prove the fact (and I cannot doubt it), I will drink the learned Mus. Doc.'s health in a jorum of Whiskey-toddy. Pardon this very brief communication.

Yours ever,

A FRIEND TO MERIT.

Edinburgh, March 25, 1844.

CHANTING CONSIDERED IN ITS APPLICATION TO THE SERVICES OF THE CHURCH.

Letter No. I.

To the Editor of the "*Musical World*."

SIR,—In the observations I have to offer on "*Chanting considered in its application to the services of the Church*," I desire to make myself understood as not indulging in opposition to the opinions of those professional gentlemen who have appeared as advocates for Chanting. I respect their judgment—yet, devoted as I am to the charms of music, I cannot accompany their zeal to the extreme it has carried some among them in the espousal of their hopes and desires. I consider that music in its sacred, its sublimest character, is to be advanced by other and equally efficient means than those which have been adduced; but this, my belief, may present a topic for future correspondence.—I rather devote myself now to the exposition of my subject. Lest the question be given, "What

do you mean by the application of Chanting? I anticipate the answer. I desire to advocate the use of Chanting when judiciously applied, but to endeavour to demonstrate its unsuitableness to devotional purposes when employed without regard to fitness, because then its application proves ineffective, and as a necessary consequence becomes wearisome. If, in the language of an ancient divine, "the liturgy is so plain that all may understand it;" and this being acknowledged, it certainly does appear that the singing or chanting the greatest portion of the same, is a sufficient means to render its simplicity remarkable for being made unintelligible; if, "so full that it omits nothing," and this admitted, is it not desirable that we receive it in its plainest garb? If we are to enjoy its fulness, and by reason of its simplicity to understand it? If, "so short that no devout man can be wearied with it," and correctly so, it is important that the mind be guided by reason, and such will never appropriate the "house of prayer" as a convenient place for the display of the adroitness of an organist or the vocal qualifications of a choir. From these remarks it is not to be thought I am disclaiming against vocal or instrumental music in the church because exposed to abuses, *not so*; for when appropriately enjoined, "well regulated music enlivens and exalts the affections of men in the worship of God;" "it adds solemnity to the public service, raises all the devout passions in the soul, and causes our duty to become our delight." The introductory voluntary is opportune; it is calculated to prepare the mind for subsequent devotional exercise; it is useful in several respects, but it should possess suitable character—that which will not *estrangle* but *conjoin* the thoughts. That this introduction has been objected to, many organists may attribute to their indulgence in fanciful display; for instance—however pleasing as an air "*Home! sweet home!*" may be, (we have known this infringement on good taste) a well regulated mind cannot enjoy sounds quite so enticing in so sacred a "home" as his church. The sentences considered as meditations, seem only adapted for personal reflection; as admonitions, they must be more impressive when read from the desk by the minister, and therefore when sung they lose the *unction* of which they are possessed. A respected acquaintance of mine, now deceased, a man of reputed musical taste and judgment, preferred and adopted instead of the sentences, as an invariable rule, the singing of the sublime old 100th to the new version, and which followed his introductory movement on the organ; this beautiful Psalm has ever since appeared to me to be more impressive for the commencement of worship than any other composition. It invites "*all*" to join in the unanimous song in the service of God. The music and words are truly harmonious in their alliance—that seems composed for *this*, and "*this*" as if written for "*that*."

Anxious not to intrude on your kindness by admitting me in the columns of your journal as a "correspondent" for the present, I beg to conclude; and if this letter be deemed worthy of insertion, the remaining portions of it shall follow. In my letter of last fortnight I have to correct an error in the printing church for *chant* in the last line.

I am, your's truly,

March 3, 1844.

F. N. E.

To the Editor of the "*Musical World*."

Tixall near Stafford,
March 15, 1844.

DEAR SIR,—Having accidentally met with the Rev. J. Jebb's "*Three Lectures on the Cathedral Service of the Church of England*," I was induced to peruse a work on so interesting and important a subject, and I find him speaking of "*a new and splendid reprint of John Marbeck's Choral Service being in course of publication, adapted to our present Prayer Book*."

Can you inform me in your next "*World*," who publishes the edition; by so doing you will be conferring a very great favour upon one who has subscribed to your work from the very first.

N. L.

P. S. The Rev. Mr. Jebb does not censure the Choir of St. Paul's enough; I heard the service performed there a few Sundays back, in a manner that would have been a disgrace to almost any parochial church in this part of the globe.

[Perhaps some of our readers may answer the question for us.—Ed. M. W.]

Provincial.

CONCERTS AT WOLVERHAMPTON.—Messrs. Hayward and Hay gave their first Subscription Concert on Wednesday evening last, in the Music-hall, Cleveland-road, to a full and highly respectable audience. We are happy to congratulate them upon obtaining so good a list of subscribers. Nothing could be better, as a whole, than the performances of the evening, and nothing could be more gratifying to them, we are sure, than the manner in which their efforts to please were received and applauded. The Concert commenced with Beethoven's overture to the "*Men of Prometheus*," and never was it better performed by an orchestra of the same extent. Miss Messent and Mr. Manvers sang a duetto of Rossini's very nicely. The lady is still a student in the profession, of which she promises to become an ornament. Her voice is clear, and her intonation firm and distinct. Mr. Manvers may be a good musician and a gentleman, which, we are told is the case; but that he may be both, without pleasing us, is a fact we regret to assert. Miss Dolby sang Weber's beautiful scena from *Der Frieschutz*, "*Before my eyes beheld him*," in a style truly worthy of the great composer; nor could anything be more exquisite to ears capable of being charmed by "*concord of sweet sounds*," than her singing, in that lovely strain, "*Softly sighs the voice of evening*." Messrs. Hayward and Hay delighted us with a concertante duet of Benedict and De Beriot. Either they played better than we ever heard them, or we were in better humour to be pleased: certainly they were applauded more than usual. When Mr. Manvers again came on, we hoped the unfavourable impression created by his first attempt would be removed; but after hearing his second performance, we were tempted to say in the language of his song, "*All is lost now*." Mr. Carte played on the new Boehm flute, and filled us with delight and wonder. He was always a great favourite. There is something so quiet and unassuming in his manner, and so perfect in his performance, that one cannot help being pleased; but by the additional power and beauty of this new instrument, the pleasure of hearing him is increased. The old Scotch song, "*Come o'er the stream, Charlie*," was given with such excellent taste and spirit by Miss Dolby, as to call for a prompt and general encore; and the splendid overture to *Der Frieschutz* met with the same marked applause. On the whole the concert was very successful; the subscribers (among whom we perceived nearly all the most respectable families in the neighbourhood) expressed their entire approbation of the evening's performances, and pronounced Miss Dolby a singer of high attainments, whom they should all be delighted to hear again. The different arrangement of the seats, orchestra, &c., is a decided improvement to the room.—*Staffordshire Advertiser*, March 23.

MANCHESTER.

MASTER RICHARD HOFFMAN ANDREW'S CONCERT.—On Tuesday evening this young gentleman gave a very agreeable concert in the theatre of the Athenæum, which was well filled. The proceeds of the entertainment have been since divided among

the Manchester and Salford Asylum, the Chorlton-upon-Medlock Dispensary, the Deaf and Dumb Institution, and the Royal Infirmary. Admission cards were sent to twenty of the female inmates of the Blind Asylum, who appeared much gratified with the musical treat presented to them. Mr. R. Andrews, the father of the chief performer, conducted the concert with his wonted judgment. The chief features of the entertainment were the vocal performances of the Misses Andrews, and the instrumental execution of Master R. H. Andrews. Miss Andrews, a young lady only thirteen years of age, is possessed of all the qualities of a first-rate vocalist, and is destined to move in the highest sphere of the vocal art. Her voice is of considerable compass. She sings with exquisite taste, guided by judgment; and the sweetness and delicacy with which she sang "Jephtha's daughter," and "Casta Diva," impressed us with her aptness for music, and the excellence of the instructions under which she has attained her proficiency. Miss Andrews has powers which only require age to bring them out in the full bloom of maturity. Her younger sister, who is only nine years of age, exhibited a voice of great capability, and her infantine execution excited cordial admiration. The duet of "I know a bank," was beautifully sung by the sisters, and unanimously encored. Master Andrews played upon the concertina the fantasia introduced by him at Mr. Braham's last concert at the Wellington Room, and met with deserved applause. One of the most interesting portions of the concert was a fantasia of his own composition, which he performed upon the piano-forte with great effect. As a piece of music it is an astonishing work for so young a professor. A duet of Mayseder, for piano and violin, by Mr. H. Walker and Mr. Andrews, added to the attractions of the evening. Miss Whitworth and Miss Shankland strengthened the vocal department, and were heard to advantage in the duet from "Norma." The concert concluded with the anthem of "God save the Queen," the audience joining in chorus. The orchestra was tastefully fitted up with white and pink drapery, beautifully festooned, which was the liberal gift of Mr. R. Andrews to the Athenæum. In consequence of the Charities being benefitted by the proceeds of this concert, the Directors of the Athenæum liberally granted the gratuitous use of the room.—(*Manchester Times*, Feb. 24, 1844.)

GLASGOW.

TEE-TOTAL CONCERTS.—We had the gratification of being present in the City Hall, on Saturday evening last, and have seldom attended a concert with greater satisfaction. The "Stars" of the evening were Miss Whitnall and Mr. Ryalls, from the London and Liverpool concerts (who made their first appearance). The former possesses a rich voice, and sang with taste and feeling. The duets with Mr. Ryalls, the singing, "Oh Maiden Fair," was brilliantly sung. Mr. Ryalls has a fine tenor voice, and evidently must have been student under a good master. Mr. Holtz (who has appeared for several nights) performed a Solo on the trombone in finished style. The band accompanied the songs, and executed several pieces admirably, under their able leader, Mr. A. Thompson. We congratulate the directors on the spirit they display. If they continue to keep up the high character they have earned for their concerts, their efforts will be crowned with success.

GUILDFORD INSTITUTE
AND GUILDFORD CHORAL SOCIETY.

A most delightful evening was lately spent by these societies, the former contributing by scientific and literary amusements; the latter, by songs, duets, glees, catches, rounds, and madrigals. The company met at half-past five,

and did not disband until half-past eleven, during which time coffee and other refreshments were supplied in the style for which Mr. Charles Boxall of the Angel Inn, is celebrated. In swerving from their routine (for the laudable object of uniting with their friends in a pleasant soirée for the cultivation of social habits), by giving a concert on other than sacred music. The choral band did not forget the madrigal—and the favourite "Now is the Month of Maying," and "Flora gave me fairest flowers," were interpreted by these lovers of good harmony with great effect; among the glees were "Mynheer Van Dunck," "Brazela," &c. "Ah! how Sophia," and "What shall we sing now here are three?" were among the catches. The songs, "The Monks of old," "Don't be too particular" elicited the highest applause, with a due complement of "encore." Some able and instructive addresses and some recitations were delivered. An electrifying battery was in very general request among the curiosities shewn in the museum, and altogether, it was a recreative and improving occasion for exchanges of friendly and liberal emotions, we wish that such meetings, so conducted, were more general. The daughter of Mr. Piggott, the chairman for the evening, assisted Mrs. Lemare, (under whose directions was the music), by her very efficient performances on the piano-forte.

MISCELLANEOUS.

CONTRAPUNTIST'S SOCIETY.—All those whose efforts are directed towards the improvement, and advancement of any calling in life are entitled to respect. Our readers are aware, that if music tends to humanise the soul, and conduces to the social and domestic happiness of man, that it is a subject which ought to demand our attention, and great praise is due to those who labour to elevate the art and its professors. Much, however, as it is admitted by musicians that the majority of them are unworthy of the name—*Professor*, still, the man who first proposes a means that shall entitle him to bear that name with credit, not only meets with the ill will of the uneducated part of the profession, but is treated with indifference by more able men, who are jealous of the meed of praise due to him who works for them and for the benefit of the musical profession at large. Our readers are aware, that through the untiring exertions of Mr. G. F. Flowers, a society called "the Contrapuntist's Society" has been lately established in London, the members of which are obliged to write a severe musical exercise before being admitted into its ranks. We are disposed to think little of such musicians, who, before they have performed the exercise, cast reflections on that society; for Mr. Flowers informs the public that even the *teachers* in Public Schools of music have not given public proof of their ability to write such an exercise, never having published compositions in the severest schools in music! The Contrapuntist's Society, therefore, has our best wishes, and we think that it is high time that Counterpoint, "the language of the town musician," should be made a study of by all who pretend to the name of *professors of music*. We hope that the public will watch over the interests of this society, and we conclude, by observing that a large and influential body of men have it in their power to reward Mr. Flowers, who is indeed the *first man* who has ever sought to elevate the whole musical profession. Whenever we find a man labouring honorably in any calling in life, we have pleasure in putting forth his claims before our readers, and we feel confident that the discerning and impartial minds of the public will ultimately reward a staunch lover and benefactor of any art or science, and particularly, by one, who, like Mr. Flowers, has worked gratuitously, unaided and with great success, in the cause of his favourite pursuit.—*Mark Lane Express*.

FORNASARI.—The admirers of Fornasari will regret to hear that he is now suffering so severely from water on the chest as to prevent his singing; and it is in contemplation to send for Tamburini, who will shortly be in Paris.

MR. JOHN PARRY has made quite a hit at the Haymarket Theatre with his operatic scene called *Norma*, which has been nightly encored.

GREENWICH INSTITUTION.—On Thursday week a grand evening concert under the direction of Mr. Hudson, the Secretary to the Institution, took place in the Lecture Hall. The programme was arranged with considerable taste and judgment. The duet "Two merry gipsies"—(Macfarren)—between Miss E. Birch and Miss Dolby—was charming. Miss E. Birch's song of "The mermaid" was gracefully rendered, and Miss Dolby was rapturously encored in "Oh Araby," as also in "Come o'er the stream, Charlie." Miss E. Birch won a like compliment in "Then you'll remember me." Mr. Ransford was heard to advantage in "Faith I must be in love," and "The merry gipsy band." Miss Hudson, the juvenile *pianiste*, of whose ability we have before spoken, played a solo with skill and taste. Much of the charm of the evening, however, was found in the inimitable comic singing of John Parry. His operatic scene, "Norma, 1st act, explained," was one of the richest things of its kind.

MR. JOHN MACKINTOSH, the once excellent performer on the bassoon, died on the 23rd inst., aged 78. He had been a member of the Royal Society of Musicians for half a century, and was formerly the first bassoon at the Opera-house, Ancient and Philharmonic Concerts; he retired from the profession about ten or twelve years ago, having married a lady of good property.

ANCIENT CONCERTS.—The second concert took place last night under the direction of the Duke of Wellington, Conductor, Sir H. R. Bishop; Leader Mr. Loder.

PART I. Selection from a service, Mozart. Air, Mr. Machin, "Now heaven in fullest," Haydn, Quartet, "Adeste fideles," and Chorus, "O sanctissima," (Hymn on the Nativity, and Sicilian Hymn). Air, Miss Dolby, "O Lord, whose mercies," (Saul) Handel. Trio and Chorus, "Sound the loud timbrel," Avison. Concerto 1st. Violin, Geminiani. Air, Mrs. A. Shaw, "Che farò," (Orfeo), Gluck. Hymn, "With the harp, in accents," (Joseph.) Mehul. Aria, Madame Caradori, "Deh! per questo," Mozart. Chorus, "For unto us," Handel. **PART II.** Overture, "Henri Quatre," G. P. Martini. Selection from Orfeo, Mr. Bennett, "Chi moi dell' Erebo," Gluck. Glee, "Since first I saw your face," Ford, 1620. Double Chorus, "He gave them hailstones," Handel. Quartetto and Chorus, "O voto tremendo, (Idomeneo), Dead March, Mozart, Duetto, Caradori and Mrs. Shaw, "Già s'aggira a me," (Zenobia.) P. Anfossi. 1770. Movement from Handel's Lessons, Arranged by Greateorex. Aria, Mrs. Shaw, "Ombra adorata," (Zingarelli.) Chorus. "Cum Sancto Spiritu, Caldara.

BRAHAM IN SCOTLAND.—It will be seen by the following extract from the *Edinburgh Advertiser* of Tuesday, that Mr. Braham's reception in Scotland has been most enthusiastic. The veteran sang in London last Friday, and in the Scotch capital on Monday, and on Wednesday he was to sing at Glasgow:—"Mr. Braham, whose name and fame as a vocalist are not of yesterday, made his appearance in the Scottish metropolis last night, after an absence of fifteen years, he not having been among the citizens of the Modern Athens since the year 1829. The announcement of such a visit from the greatest singer of the present day—from him who for the last fifty years has kept his place at the head of his own profession, could not fail to excite a lively interest among the musical public, and a curiosity to look again upon the countenance and listen to the voice of that most eminent, and, considering his age, most extraordinary vocal performer. And, indeed, it would have been a strange state of things, and a melancholy reflection upon the taste of the capital of Scotland, and a never-to-be-forgotten evidence of their ingratitude and want of discernment, had the man whose fame is not only European, but as wide as the bounds of the civilized world, come among us on this occasion to meet with a cold or spiritless reception. For their sakes, however, no less than his own, Mr. Braham's reception last night was all that he could have wished for. It was, in every sense of the word, enthusiastic, cordial, and triumphant. He was welcomed by the largest and most fashionable assemblage that has ever yet graced the interior of the Music Hall, and when the veteran professor made his appearance he was loudly, unanimously, and repeatedly applauded. The concert consisted entirely of sacred music, and Mr. Braham was assisted by his two sons, Mr. Charles Braham, and Mr. Hamilton Braham, who on this occasion made their first appearance in Scotland.

MORE HONOUR TO THE ENGLISH MUSICIAN.—Mr. John Hatton, of Liverpool, a pianist of eminence, but who has been little understood in his own country, has made his way to Vienna, where, under the kind auspices of *Herr Staudigl*, an opera of his composition has been accepted, and is to be produced the latter end of this month, on the occasion of Staudigl's benefit. We make the following extract, on the subject, from a letter which has been recently received in this town: "All Vienna, right and left, are talking of the Englishman's opera; and those who have heard it rehearsed, appear charmed with it. He has been highly complimented by all the first musicians here, upon the beautiful 'form' of the different concerted

pieces, the simplicity of the melodies, and, above all, upon the learned counterpoint displayed in the accompaniments. His performance of *Sebastian Bach's* fugues is thought wonderful! They declare they never heard them played before."—"We have long delared our belief in the genius of our own countrymen as musicians, provided they had a fair opportunity for its display! but so long as the grand opera of England is in possession of the Italians, and so long as we turn our backs upon any one not wearing mustachoes, so long as our theatres are in the hands of mere money speculators, and of uneducated actors, possessing neither taste for the art, nor feeling for the artist, we need not be surprised to find our musicians leaving England to seek an acknowledgement and assistance in a land where they are better understood and more highly valued.—In addition to this compliment to our English composer, we may add that Miss Birch is making a successful tour in the northern part of Germany, and that Miss Maria B. Hawes has recently caused quite a sensation in Paris, by the power of her fine contralto voice, and the grandeur of her "reading," if we may so call it. Thus we find our neighbours can tell us of our talent, if we are not sufficiently educated to trust to our own judgment; and there lies the true mystery.—(*Manchester Courier*.)

LIVERPOOL, FEBRUARY 27.—**CHARLES DICKENS.**—The reception this gentleman met with at the Mechanics' Institution last night, from perhaps one of the most numerous and brilliant assemblages ever collected within its walls, was enthusiastic in the extreme. After he had risen to speak, some minutes elapsed before he was permitted to proceed, owing to the reiterated and prolonged acclamations of the audience. There was nothing very remarkable in the matter of his address, save that he very warmly enlorged the objects of Mechanics' Institutions, and promised to make his children members of one of them. Miss Christiana Weller played two fantasias on the piano during the evening; and, in introducing her, Mr. Dickens called her the "god-child of whom he was proud," and said that he "had some difficulty and tenderness in announcing her name." During the time she was delighting the audience with her exquisite playing, Mr. Dickens kept his eyes firmly fixed on her every movement; and at the close of the evening, when he came to return thanks, he broke forth into an exclamation which showed the intense admiration in which he held the accomplished pianiste. He said there was one quality for which his writings had been praised that night, in which they would be very deficient in time

to come, and that was—heart. He felt a loss of heart when he first entered the room; he felt it more when he experienced such a warm welcome; more still as the evening progressed; more still when he promenaded the upper rooms; but the last remnant of it he had left went out of him into the piano on which Miss Weller had been playing. This deserved compliment, coming from such a source, cannot fail to be duly appreciated by the numerous circle of Miss Weller's admirers.—(*Manchester Guardian*.)

SIR GEORGE SMART.—We are authorized to contradict a report which is in circulation, that Sir George Smart intends to "retire from the profession," having resigned the office of organist to the Grand Lodge. Such is not the fact. Sir George, it is true, will not conduct any more Philharmonic concerts after the one on Monday last, and declines public concerts (except under peculiar circumstances). This Sir George does the better to enable him to devote his time to teaching, conducting private parties during the London season, and concerts, &c. in the country, as hitherto.

A NEW social and musical society, called "The Round, Catch, and Canon Club," dined on Saturday at the Crown and Anchor Tavern; when a great variety of old and quaint musical *Jeu d'esprits* were sung in capital style, by Hawkins, Hobbs, T. Cooke, C. Taylor, Roe, Parry, Bradbury, and Machin.

THE MELODISTS.—Foreigners frequently indulge in a smile at our expense, because, say they, we can do nothing in England but over or after a good dinner. The custom, however, has been copied from us, and becoming European, only a grander word is made use of, and our homely dinner is dignified as a "banquet." It is now twenty years, in this one of grace, that this institution has existed, and at the third meeting for the season at the Freemason's Tavern a short time since, the club was honoured with the punctual presence of His Royal Highness the Duke of Cambridge, the Patron and President, at six o'clock. The Royal Chairman was supported by Sir Andrew Barnard, Major Stephens, B. B. Cabbell, Esq. The artists especially invited were, Moscheles, the celebrated composer and pianist, Richardson, the flutist, M. Ellis Roberts, the Welch harpist, Signor Frederick Lablache, and Master Dermott, pupil of T. Cooke, vocalists. B. B. Cabbell, Esq., in proposing the health of the chairman, alluded to the readiness with which his Royal Highness had come forward to accept the presidency. The Royal Duke afforded a proof of his interest in the club by announcing that he would

give a prize of ten pounds for the best convivial duet. The musical treat was of a high order. Moscheles gave, on the pianoforte, one of those fine inspirations which he, above all professors, is capable of, when indulging in themes, with which his heart and intellect both sympathise. He took for themes Purcell's "Come if you dare," and Handel's "Harmonious Blacksmith." Moscheles must have a wonderfully rapid sensibility of melody and harmony, as well as profound knowledge of the principles of modulated sounds, to work out his subjects so scientifically as well as pleasingly. Every musician followed with instinctive emotion his treatment. There was a boldness and richness in the harmonies which left the ear constantly on the alert. If the subject was for a moment lost, by ingenious contrivance, it came out again in a novel form; and when the two themes were blended together, or were in juxtaposition, the effect was electrical. It was a most happy effusion, well-arranged and applied, and the ensemble vigorous and elaborate. There were other worthy performances, but we have no space for further notice of this meeting.

Notices to Correspondents.

Mr. GEORGE MARSHALL, received with thanks, and shall have the earliest attention.—A SUBSCRIBER (Oxford), our correspondent should address us in a more gentlemanly style if he wishes that any attention should be paid to his communications.—Mr. A. MINASI and Mr. HUTCHINS will receive what they require as speedily as practicable.—Mr. SALAMAN, Mr. E. CLARE, received with thanks.—Mr. H. E. FORD, Mr. A. MINASI, Mr. BURFIELD, their subscriptions are acknowledged with thanks. Our REVIEW and an account of MOLLE FAVANTI next time. Mr. GEO. SMITH shall hear from us directly.

ADVERTISEMENTS.

Mr. Frederick Chatterton,

Harpist to H. R. H. the Duchess of Gloucester, and the Courts of France and Belgium, has the honour to announce his SECOND SOIREE MUSICALE for Thursday, April 4th, at his residence, 87, Newman Street, Oxford Street, under the immediate patronage of H. R. H. the Duchess of Gloucester, to commence at Eight o'clock precisely. Mr. Frederick Chatterton will perform during the series on the New Patent Harp, the chefs d'œuvres of the ancient and modern authors in every style, selected from Krompholtz, Naderman, Dizi, Bochsa, and Parish Alvars; also three Fantasias of his own composition, including a new one dedicated to his master, N. C. Bochsa. He will be assisted by eminent vocal and instrumental talent. Subscription Ticket, to admit one person to the Series, One Guinea; Family Ticket, to admit three to one soirée, One Guinea; Single Tickets, Half a Guinea; to be had at all the Principal Music Warehouses, and of Mr. Frederick Chatterton.

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10. Se fuggire, Duo, Montecchi e Cap.	
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6. Non tradirmi, Cavatina, Torquato Tasso.	
5. Come e bello, Scena e Roman, Lucrezia Borgia.	
4. O divina Agnese! Cor. e Cav., Beatrice di Tenda.	
3. Vieni la mia vendetta, Lucrezia Borgia.	
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